



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

DECKER & CO.'S PIANO-FORTES.

For twenty-six years we have closely watched the progress of piano-forte manufacturing in this city, and no step in advance towards perfection has escaped either our knowledge or our consideration. For ten years the progress was slow but certain, and only within the last fifteen years have the principles, inaugurated during the previous period, been strongly asserted and fully developed. During the last ten years, the number of piano makers having vastly increased, opposition has become active and aggressive, and necessarily roused up the energy and ambition of every manufacturer. Hence, the march of improvement has been rapid and wonderful.

Hitherto it has taken years to build up a piano reputation based upon good pianos, but the instrument is now so much better understood, the principles of its construction so much better known, and the workmen so superior in intelligence and mechanical ability, that we now have instances of firms, composed of thoroughly practical men making a sterling reputation in two or three years, for the simple reason that the principals know the piano throughout, and can intelligently supervise the making of every part of the instrument.

The firm of Decker & Co. is of comparatively recent origin, although the senior partner has a business experience of years, and yet within two or three years it has achieved a fine reputation, by the sterling excellence of its manufacture. It has not been achieved by press notices, nor by copious advertising, nor yet by professional certificates, now so little honored, but by producing instruments which of their class have no superior in the world.

All our modern first-class pianos, both squares and grands, have positive characteristics, arising from differences in the scales and peculiar appliances, which are plainly to be appreciated by an acute ear, though the public judges merely by general characteristics. Decker & Company's Ivory Agraaf-Bar pianos have a characteristic which every one must appreciate, namely, a solid grandeur of tone which exists throughout the whole scale, and is rarely found in square pianos. No such breadth and power of tone is ever found in instruments not *thoroughly* and *solidly* constructed. It is, or should be, the object of every maker to give the utmost possible strength to every instrument, and purchasers may be sure that a piano of weak tone is poorly and insufficiently made. The tone of Decker & Co.'s pianos proves that *they have strong lungs*, and are decidedly healthy in every respect.

The Ivory Agraaf-bar which is exclusively used by Decker & Co., and which is their trade mark, and distinguishes them from all others in the trade, is a simple and effective

contrivance, and does away with the necessity of the brass agraaf with holes. While we do not attribute the beauty of their instruments exclusively to this attachment, we are satisfied that in connection with the fine, open scale and the admirable construction, it adds to the sweetness, purity and richness of tone. It is far less troublesome than the brass agraafs, easier to tune, and in case of the breaking of a string, it is so simple that tuners will bless it.

Decker & Co.'s instruments are thoroughly excellent, and may be relied upon implicitly. As we have said, the tone is solid and grand, powerful without noise, and pure, melodious, brilliant, and highly sympathetic, and is finely graduated through the whole scale. Its singing power is very great, nearly if not quite equal, to that of a grand piano, and the vibrations are perfectly pure and upspringing. The touch is excellent; light and elastic, and yet of strength sufficient to produce every necessary gradation of power.

The exterior finish is extremely beautiful, the designs elegant, and the workmanship of the very best. The action and all the interior work, is as perfect as the best workman can produce, and the most careful supervision secure. To sum up, Decker & Co.'s pianos are, in every point, first-class instruments, beautiful and reliable in every way, and those who try them in their new store, No. 2 Union Square, corner of Fourteenth street and Fourth avenue, will find the truth of our criticism, and prove the character of the instruments, by their uniform equality of superior excellence.

EDITORIAL ITEMS.

MRS. JENNY KEMPTON has accepted an engagement to sing at a grand concert to be given at the Music Hall, Boston, on Sunday evening next, the 20th inst. She will also sing in the vicinity of Boston on the Tuesday evening following. Our Eastern friends will find their favorite singer vastly improved by her European study, and more assured by her great success there.

MRS. MARIE ABBOTT, who speedily succeeded from the Richings' English Opera troupe, which is the incarnation of the great I AM, will inaugurate a new Concert Hall at Greenpoint, Long Island, on the 28th inst. Miss Antonia Henne, whose fine contralto voice we hear too seldom, will also assist at the opening of this new hall.

MR. J. B. POZNANSKI, who as a violinist has no rival in this country, if we except Camilla Urso, has employed the vacation from concert engagements in composition, for which he has a fine talent. He has written several charming pieces; one, an Andante, is a splendid bit of harmony, and is characterized by pure and deep sentiment;

another, a Lullaby, is exquisitely sweet and tender. We hope to hear them in public before long.

THE ENORMOUS sum of money said to have been paid to De Meyer for his public performances is all moonshine. It is simply one of those Bombastes Furioso reports, issued from the great uptown laboratory of canards, which signifies humbug, puff, and little else.

IT IS RUMORED that a Grand Musical Conservatory, on the European plan, as the hotels say, is about to be established at Communipaw, N. J. A great number of eminent professors have given the use of their names, and will not teach in the institution. This would give the \$10 professors a chance, only that the Communipaw Conservatory will be conducted on a purely equitable principle, namely, the charge will be in exact ratio to the knowledge imparted. Consequently the charge for admission will be—nothing—and dear at that!

SONG OF THE TEN DOLLAR PROFESSOR.

It's little enough that I know—
But that's between you and me—
The people run after the cheap, and so
Why should not I pocket the fee?
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

It's little enough that I know,—
But there's something I know, I guess;
The scholars who *come* know nothing at all,
But ah! when they *go* they know less!
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

"Cheap and nasty" they say,
But the vulgar only throw dirt,—
The pretty girls, they come flocking in—
If I cannot teach I can flirt.
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

We go for "the masses," we do,—
"Them Asses" by Willis nicknamed;
And if they can't learn to play in a lump,
We, surely, are not to be blamed!
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

Then come up and plank down your "tens,"
We are looking for grist to the mill;
The little we know you will not understand,
But the humbug you very soon will!
Fiddle-de-dee!
I'm a ten dollar man, d'ye see?

MUSIC IN BRIDGEPORT, CONN.—Mr. C. F. Daniels gave his second Musical Matinee at his residence in Courtlandt Place, on the 5th inst. It was fashionably attended, and his performances excited much admiration and cordial applause. The following programme was given on the occasion:

1. "In the Woods," "The Rivulet," "Horns of Elf-land," (by request,) Stephen Heller—Mr. Daniels.
2. "Break, break," C. F. Daniels; "My love is like a red, red rose," (first time in America,)—Miss Brainerd.
3. Five Woodland Pieces, Schumann—Mr. Daniels.

4. "Will he come," (first time in America,) Sullivan; "Nut tree," Schumann—Miss Brainerd.

Intermission.

5. Andante con variazioni, Mendelssohn—Mr. Daniels.

6. "Now the shades of night are falling," Slumber-song, R. Franz—Miss Brainerd.

7. Valse, (dedicated to Mr. Charles Halle, of London;) Romance, (by request)—C. F. Daniels.

Miss Brainerd sang her fine selections admirably, and in the Slumber-song of Robert Franz, she was warmly encored. By her pure method, high cultivation, and refined taste, Miss Brainerd is eminently qualified to render perfectly the classic vocal compositions of Schumann, Franz, Beethoven and Mendelssohn.

NEW BOOKS, MAGAZINES, &c.

We have received from Ticknor & Fields, the October volume of the Diamond Edition of Dickens' works. This volume contains "Oliver Twist," one of Dickens' finest works, together with "Pictures from Italy" and his famous "American Notes, for general circulation." It will be confessed that this volume is wonderfully rich in its contents, embracing as it does five volumes as originally published, and at a cost considerably less than one of the English volumes. It is a marvel of cheapness and at the same time distinguished for the elegance of the style of its production. There are numerous illustrations by Eytinge, drawn in his best style.

S. R. Wells, 389 Broadway, has published a very neat edition of Pope's "Essay on Man." It contains a Portrait and a sketch of the life of the poet; together with notes phrenologically explanatory by S. R. Wells. It has many clever illustrations.

The same publisher has also issued in a neat form, a Sermon by the Rev. Samuel Osgood, D.D., with the following title—"The Gospel among the Animals; or, Christ with the Cattle." The subject is treated broadly and eloquently, in a spirit of Christian philanthropy and humanity. It is a strong clerical endorsement of the noble objects of the society for the prevention of cruelty to animals—a society which has already done much to ameliorate the condition of those dumb servants of man, which too often suffer from his brutal and reckless cruelty. This pamphlet should be widely circulated.

We have received the fourth number of Cassell's Magazine, which is published simultaneously in London and New York. For light reading it is one of the best magazines published. The stories are all ably written, and in tone they are unexceptionable. The morale of the contents fits it for circulation in families. The illustrations are admirable. They are freely and boldly drawn, and possess those rare qualities in illustrations, mark-

ed character and vivid action. Number Five will appear on the first of November.

The Transactions of the Eclectic Medical Society of the State of New York, for the year 1866, have just been issued in a handsome volume. It contains much matter of universal interest, on subjects of vital consequence to all, the treatment of which is distinguished by broad, liberal, comprehensive and common-sense views. The principles of the Eclectic theory of Medicines are spreading rapidly in every section of the country, and its adherents may now be counted by the thousands, where one was known ten years ago. It is a powerful and dauntless opponent of the highly respectable, but terribly impotent Allopathic system, which has little but its age and imbecility to recommend it. The Eclectics have stormed the stronghold of ignorance and red-tapeism, and have sapped the public belief in that ancient institution, which has enjoyed an unlimited license to slaughter by knife and poisons, for centuries past. It is time that light was let in upon the dark and tortuous proceedings of Allopathic traditions, and we think that the adherents of the Eclectic theory will, by facts and truths, speedily wipe out this ancient but respectable humbug.

OFFENBACH.

This joyous composer first saw the light at Cologne, in 1823, where he was born—of parents—as the immortal Artemus hath it. It is on record that the little German atomy, soon as he opened his little eyes, hummed a little tune, instead of feebly wailing as is the uncomfortable custom of the atomic tribes: it is further asserted that even when he did cry, he did it rhythmically, and wept copiously to a spirited and flowing movement in six-eight time Allegretto, his mother, probably, beating. At seven years of age, he played the violin; and, says he himself—"I really cannot say when I received my first lesson in music, and I should be equally puzzled to assign a date to my first composition; this mania of sprinkling white paper with black notes, is in reality a flaw in my conformation—a sort of organic malady, which, from my very childhood, caused the utmost uneasiness to my relatives. Contrary to all expectations, however, they succeeded in rearing me; but I shall carry to the tomb the constitutional defect which has had such a serious influence on my life." At thirteen, Offenbach gravitated to Paris, where he was kindly received by Cherubini, who, discovering the complaint above alluded to, deemed the patient a fit subject for the Conservatory; and although the laws of that institution forbade the reception of foreigners, Cherubini's influence sufficed to obtain the admission of his young protégé, who shortly afterwards received an appointment as violoncel-

list at the Opera Comique. For some years, he wrote little but a few polkas and waltzes, (for the Jullien Concerts,) whose names he says he has "carefully forgotten." In 1839, he composed some music for a piece called "Pascal et Chambord," which was performed at the Palais Royal: this, though a step *en avant*, was not the harbinger of full success, for twelve years passed away ingloriously enough: annual concerts given by himself, alone introducing his name and his compositions to the public. In 1851, he was appointed leader of the orchestra to the *Théâtre Français*. While he occupied this position, he was requested by Alfred de Musset to write music for the "Song of Fortunio," in a piece called "The Chandelier." He did so, and the actor to whom the character was entrusted, *Delaunay*, came to him to try the song over. Here we cannot do better than quote Offenbach's own words: "You remember Delaunay, that charming stage-lover, whose speaking voice was so soft and sweet as to be almost feminine in its accents? What a delightful "Fortunio," I thought: what a velvety and delicate alto voice he must have! Well, I sat down to the piano, played and sang my song, and he tried it after me. My fingers remained on the keys as if frozen, I was so unutterably astonished! from that womanly throat, from that infantile mouth issued a volley of deep, powerful and vigorous notes! *Delaunay had a superb bass voice!* I sadly folded up my MS.; it would never do for 'Fortunio' to beseech his 'Jacqueline' in the should be murmurous words of love, with the voice of Lablache!" The couplets were finally spoken by Delaunay, and Offenbach preserved his melody for another opportunity. Having for years offered his pieces to the different theatres of Paris, our composer finally determined to set up for himself; he obtained his license on the 15th June, 1855; rented a small hall in the Champs Elysees, and opened it on the 5th July, following,—thus arranging and decorating his Theatre, organizing his company and orchestra, and preparing his pieces for performance in twenty days. His singers were Mesdames Mace and Schneider, and Messieurs Pradeau, Berthelier and Darcier: the three operettas produced on that night were "Entrez Messieurs et Mesdames," "La Nuit Blanche" and "Les Deux Avengles," and the world knows the rest! For five months, these five artists, with Offenbach at their head, valorously fought their campaign; all Paris came, saw, and was conquered: the "premier pas" was taken; the second, third and fourth soon followed. On the 29th December of the same year, the courageous *chef* inaugurated the Bouffes "Parisiens" with "Botaclar," and firmly established himself upon his "buffo" throne for life. His operas are played all over the world, and his music is a